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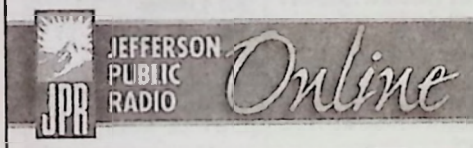
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The JEFFERSON MONTHLY Vol. 24 No. 2 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

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Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

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JEFFERSON MONTHLY

FEBRUARY 2000

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The use of forest resources has been one of this region's most heated battles for the past generation. During that time, Jeff Golden has seen it from many involved perspectives: as a woodsman, county commissioner, self-proclaimed "environmental trouble-maker," mediator, writer and radio talk show host. In his novel, *Forest Blood*, he takes a gritty inside look at the essential struggle, through the eyes of third-generation logger Jack Gilliam. A compelling chapter is excerpted here.

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TUNED IN

Ronald Kramer

The March of Time

Broadcasting is suffused with time and timing. Anyone who works in broadcasting is accustomed to watching the ebbs of seconds on a clock to join a network or give a station break. Programs are sized to standard lengths and the controlled passage of time is a station's stock in trade.

Because the mechanics of the passing of small segments of time consume each day, we may spend less time thinking about time and timing in the broader sense. I pondered that thought when National Public Radio (NPR) advised us that they had purchased broadcasting rights to *CBS Radio Mystery Theatre*, which ran on the CBS Radio Network in the 1970s and 1980s, and were offering them for weekday broadcast beginning in January.

While much of public radio abandoned radio drama some years ago, I have always had a soft spot for the art form and believed it had much more opportunity to intrigue and entertain contemporary listeners than had generally been acknowledged. So, we immediately arranged to carry the newly retitled *Radio Mystery Theatre* on our News and Information Service stations (beginning last month). My one reservation related to the program's length – sixty minutes.

Like the current television networks, network radio operated with sixty minute and thirty minute programs as the standard program lengths. *Radio Mystery Theatre*, following in the footsteps of commercial network programs like *Lux Presents Hollywood* and public radio programs like *Earplay*, is also a sixty minute offering. And so I wondered if listeners in a new millennium could easily "handle" a sixty minute drama.

Entertainment always involves timing. The pacing of a play or a program takes note of the offering's overall length and the

story development over the length of the vehicle to build and develop audience interest. Just like timing of a punchline is key to a comedian's success, effective pacing of a program is a subtle imperative. If one listens to old radio programs, or comedy phonograph records made a half century or more ago, one has a vague sense that life was slower then and that audiences accepted a more leisurely unfolding of content. Nowadays, some of that same material seems to

drag in a quaint fashion which is historically interesting but perhaps less intriguing than was originally the case.

Life is faster and, to some extent, radio and television have both reflected as well as created that change. When Dwight Eisenhower was

running for president it was still customary for a national party to purchase a half-hour of network airtime in which the candidate would speak in detail about the campaign's issues. By the time John Kennedy was running for the White House, the half hour programs had turned into five minute mini-speeches. Since then political campaign rhetoric is measured in seconds rather than minutes with sixty seconds being an exceptionally lengthy exposition of a candidate's views. Twenty or even ten second political commercials have become the predominant cost of campaigning and now provide the principal contact most Americans have with a political candidate. As a result radio and television expositions by the candidates rarely discuss key issues with any amount of detail. Rather, they promote "feelings" about a candidate as opposed to considered judgments about the details of their campaign platforms.

The reason political commercials changed was simple: it worked and it was less expensive than purchasing longer lengths of air time. Did we as a people lose

interest or the ability to concentrate on more detailed exposition? I think maybe we did, to some degree, stimulated by a hyper-annuated media environment.

A few weeks ago the United Paramount Network (UPN) announced that it was considering changing the standard length of its Fall 2000 television shows to fifteen minutes. That would mean fifteen minute sitcoms, dramas, news programs, etc. on UPN, a thought which I found disturbing. What type of drama worth watching could be articulated, explored and resolved in fifteen minutes (probably about eleven after commercials)? Probably not much. Yet, sad to say, it is probably an idea that would "work" because it joins the shrinking availability of time which people have to devote given their increasingly harried state which makes it difficult for listeners/viewers to "enter" the psychic space which a good radio or television program generates for longer periods.

One worries that, in another decade, comedy and drama will have again been reduced to sixty second distilled emotional moments in the same way political discourse has already been sliced and diced into tiny instants of pseudo-discourse.

Time may march on, but it seems to be doing so in retrograde fashion. ■

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

Lara Florez

What Now?

*Thoughts for recent graduates regarding
the question of the art life.*

A man down the road from me is on display. Bearded, shrunken and virtually obsolete during the week, he becomes visible only on Sunday. On Sunday he tacks up multiple ropes in bright pinks and greens. He pulls from his tiny house what must be every piece of furniture he owns: stiff backed chairs, headboards, mattresses and lamps. Then, creating ceremonial sculpture, he utilizes his props to hang painting upon painting. He sets up his airbrush and a blank canvass. Between a cinder block and the curb he sandwiches a dubious, enchanting sign which reads, "Art for Sale." He is living the art life.

The art life has always been to some degree illusory and difficult to define. However, in the recent company of humanities graduates, I have found that the art life is under extreme scrutiny. In the context of a variety of conversations between theater majors, English majors, and studio arts majors alike, the vast scale of opportunities for a life of art beyond undergraduate education have been narrowed into three commonly accepted and greatly stereotyped categories. These perceptions are apparently formed through a consensus of formal experience, family opinion and social definition, and appear as follows:

The Bohemian. This is the first, most romantic, widespread and time-tested (think Paris, 1930s) formulae of the young art student. Upon graduation the youth spreads a wing and lands in some metropolis, promptly settling in among the others in their set, and devoting every waking moment between hunger pains and waiting tables to The Art. When the suffering becomes unbearable, the youth may write home for "grant" money until she/he is discovered/shown/published/famous.

This course of action is not the most popular among family members, though societal observation may lead one to understand why so many students of the arts

view this as the Real Path. However, this choice—while made, envied and extolled—is not unusually progressive. We all admire the Bohemian for living the way most would not dare or dream, but there is a double bind, often a matter of finances. Henry Miller in Paris waited for his wife to send him money from her dancing so that he could continue to lead the Bohemian way. But when the money stops coming, and often it does, even the Henry Millers have to turn to the matter of full time employment.

Thus, the Bohemian may transition into the second path, the dreaded Artist-On-The-Side. The AOTS's, as we shall call them, work in a profession which hopefully allots enough time to pursue one's art. The most common sentence uttered by prospective AOTS's in the throes of future decision making is, "And I can always teach." Many artists do pursue a career in primary or secondary education, yet often to the tune of fear. Even those who enter the business world of publishing and advertising continually look to their Bohemian counterpart as an example of someone who is an artist first, not a career jockey who writes or paints in their free time. The inhibitions of this choice are always increased by the fateful story of So and So who became so inundated with their job that they forgot about their art.

And thus we have the Post Grad. Too paralyzed to choose from the duo above, the tender artist remains a student, looking to MA, MAT, MFA, Ph.D. for salvation. Some, after failing to be admitted to a graduate program, return to pursue a second bachelors degree. On the surface this option is both dignified and acceptable—after all, one may better one's self in a potentially (eventually) lucrative fashion, while becoming the artist cubed. But remaining locked in the arms of the educational system may be as aggrieving and disheartening as the

other two roles. With student loans accumulating and the university job market remaining ever bleak, a terminal degree can offer neither a promise of fiscal security nor eternal artistic freedom.

The struggle of people in the arts is real, and somewhat divine. The above illusory profiles, while the ones most discussed among students in search of a future, are simply a guise for those who do not know, or who fear, the truth of art work. Historically it doesn't matter what an artist does for a living, or does with their life. These incidentals inform their work, but are not The Work. If the artist places stake in the opinions of others regarding how they choose to live, the artist will not live, rather retreat to a less cruel world. It only matters that within the process of living one takes a stab at portraying the twist and beauty of the human condition. This is all that will be remembered, regardless of success.

Which brings me to my Art for Sale neighbor. Is he a Bohemian Barista in the downtown café? An Artist-On-The-Side with a stable day job? Does he have a Ph.D. in fine art application? Or is the art life not in the options one sees, but in the action one takes? Remember, Emily Dickinson wrote volumes alone without intent on discovery, Van Gogh couldn't sell a painting to save his life, and Walt Whitman self-published *Leaves of Grass* for independent distribution.

So, students of the arts just begun, remember the words of Johann Goethe: "Whatever you believe you can do, begin it. Boldness has genius, magic, and power in it."

Put out your table, display your wares, work all the while with multicolored ribbons overhead. Stop worrying about how to preserve your artistic integrity; rather, live the art life by creation and action. Put up your curbside sign, Art for Sale, each Sunday. No one will care what you do the rest of the week. ■

Lara Florez, a recent graduate of Southern Oregon University, is an interdisciplinary artist who arrived in the Rogue Valley when she was four. The Editorial Intern for the *Jefferson Monthly*, she is at present living surrounded by books and trees with her wonderful husband and various animals.

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JEFFERSON OUTLOOK

Russell Sadler

"Free" Trade Double Standards

The Northwest economy has always depended on world trade. Oregon has been selling wheat to China and Japan since the days of sailing ships. The Chinese National Railroad was built with ties cut in Oregon forests and sold to the Chinese government by Portland's Cafall Brothers.

The slogan "Buy American" is not always the best advice for the Northwest. Oregon's largest agricultural export is Eastern Oregon's soft white wheat. The Port of Portland's largest import is Japanese automobiles. Detroit autoworkers do not eat Oregon soft white wheat. Japanese autoworkers do.

Oregon wheat is barged down the Columbia River and loaded on ships for Yokohama where it is made into Ramen noodles, a staple of the Japanese diet. Surplus Ramen noodles are shipped back to the United States to feed our starving graduate students, along with the Hondas, Toyotas and Isuzus.

The problem is not world trade. It is the way world trade is being conducted since the creation of the World Trade Organization in 1994. Free trade is not free. Markets are a human construct. Adam Smith's *Invisible Hand* is neither invisible nor divinely guided. Governments create markets by passing laws that allow some interest groups to control markets at the expense of others. That is why 90,000 lawyers and lobbyists live in Washington, D.C., trying to influence the way Congress shapes "free" markets.

The WTO member countries have a double standard when they make decisions about trade barriers. If a country allows the exploitation of low-wage workers, that is a matter of "national sovereignty" beyond the authority of the WTO. If a law restricts the exploitation of low-wage workers, it is a "non-tariff" barrier to "free" trade. This double standard is based in the naive notion that if America trades with a nation, it will raise the standard of living for all its citizens and that nation will eventually embrace the social and political values Americans cherish. It's the way we never were.

Example: Plastics have revolutionized

package and manufacturing. However, some plastics are made with toxic chemicals that subject employees to liver cancer. When that manufacturing process was banned in the United States as unacceptably dangerous, a college classmate bought one of the plants very cheaply and moved it to Korea. He is a very rich man today, but his employees die young — of liver cancer — in Korea. The largest market for the plastics products he produces at the expense of human lives? The United States.

The WTO enforces "free" trade in those plastic products between Korea and the United States. Any protection for Korean workers is a domestic matter for the sovereign country of Korea. Any U.S. law prohibiting importation of plastic products made with this cancer causing process, however, is arguably a "non-tariff" barrier to "free" trade.

Example: U.S. law requires recycling of lead acid batteries because they pollute the water table if they are dumped into landfills. But there is no money in recycling lead in the United States. America's lead acid batteries are stuffed into containers and shipped to India where they are piled around battalions of 8-year old boys who break them apart with hammers, separating the lead and dying young of lead poisoning. The WTO considers child labor legislation the exclusive province of a sovereign India. Any U.S. prohibition on the importation of goods made by child labor, however, is a "non-tariff" barrier to "free" trade that can be struck down in closed meetings by WTO "judges" who are often corporate lawyers involved with the parties to the complaint.

The American economy was built on the principle of manufacturing its abundant raw materials into useful products sold around the world — the Yankee Trader. No more. American manufacturing continues a slow but steady decline as a percentage of the total economy. This deliberate decline is the result of a conscious congressional choice allowing multinational corporations to ship American manufacturing jobs off-

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shore to countries with cheaper labor.

The Industrial Age is over, we are sagely told by fashionable economists. This is the Information Age. America will be the brains of the Information Revolution. Developing nations will provide the brawn. The "smart" thinkers insist it is not necessary to manufacture goods as long as America dominates banking, insurance, overseas investments, communications and shipping. Developing nations are enthusiastic about this theory. Dictators, oligarchs and their cronies cream off the profits and suppress any movement that might increase a middle class standard of living.

Replacing industrial brawn with Information Age brains is not a sound domestic policy even in prosperous times. High technology manufacturing has diversified the Portland suburban economy where it has reached a critical mass and can perpetuate itself. Manufacturing is declining elsewhere in the state. Hyundai and Hewlett-Packard employment has not yet replaced sawmill employment in Eugene or Corvallis.

The Oregon Department of Employment says the greatest demand for new jobs over the next 20 years will be retail clerks – especially in Southern and Central Oregon. The fashionable notion that brains will replace brawn will not survive the inevitable recession or stock market decline. Then the Middle Class will realize the effortless earnings of the Leisure Class are based on the sweat of people with the Protestant Work Ethic who do the world's work. They will learn America no longer works. It has become a nation of retail clerks selling imported goods to people whose checks come in the mail. Adolescent "anarchists" aside, it is the clerks who were parading in Seattle. They have finally seen their future and do not like what they see.

It does not matter whether you think it was the Battle in Seattle or the Circus in Seattle. International trade is deeply woven into the Northwest's economic fabric. The issue is congressional abdication of United States sovereignty to the World Trade Organization and the private interests that control it. That is why they were Sleepless in Seattle. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

What to do on Wednesday night.

Come to the Wild Goose Bar (you knew we were going to say that) at 7:30 for lively acoustic music by local artists like Gayle Wilson, Donna Bishop, Paul Jenny and Tom Freeman. From 8 to 1, the Wild Goose Bar Menu is half price. Perfect for a mid-week date, or bring some friends and sample some savory fresh light meals.

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ONE WORLD

Kila

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Forest Blood

by Jeff Golden

The following is an excerpt from *Forest Blood*, a novel by Jeff Golden. It captures in gritty detail the battles over the forests which have characterized the recent history of Southwestern Oregon. The narrative voice belongs to third-generation logger Jack Gilliam, who becomes a pawn of competing interests as timber companies, environmental protesters, the media, and local and national politicians attempt to use him to further their own agendas. At this moment in the story, Jack has attempted to walk away from the work he's loved, as changing forest practices threaten both the forests and the company he's served.

If you asked me then if I'd ever go back to logging I would have said no. Within three months word-of-mouth from pleased appliance customers kept me as busy as I wanted to be. I didn't make quite as much money working a full year as I used to make in seven months in the woods. But I didn't feel like recycled dog meat at the end of the day, and I had direct contact with customers who were tickled as they could be with what I did.

It also gave me the luxury of watching the changes overtaking Lewsco from a distance. Most of the '80s were a roller coaster of rumors in Lewis Falls. Unlike the four generations before them, Lewsco workers didn't know what to expect when they started a



RICHARD HART

IS IT WRITTEN
SOMEWHERE THAT
WHILE NIELSEN AND HIS
PALS GET RICHER AND
RICHER, WE HAVE TO BE
IDIOTS ABOUT MONEY
ALL OUR LIVES?

new season. The plunder of the creek-side lands turned out to be a one-year spike on Lewsco's chart to beat the logging restrictions that the Legislature did indeed lay down in the 1983 Oregon Forest Standards Act. After that the Company slipped back to a cutting regime that was both heavier than anything Dad ever saw and timid compared to the nationals like Mississippi Pacific.

But the days were gone that Lewsco could be just a nice little operation in the lower left-hand corner of Oregon. Ronald Reagan was busily unshackling

Big Business from regulation and most of its taxes so that all kinds of great stuff would trickle down on the rest of us. Except what they did was search the landscape like hyenas looking for weaker companies to dismember, ripping out valuable organs and leaving the rest for buzzards.

The first signs of the carnage ahead for us showed up on the FUNNIES—the bulletin board just outside the door of the Spot, Lewis Falls' tavern and favorite gathering place. Owner and bartender Sam started pinning up *Wall Street Journal* clippings about how the big money guys were salivating at the prospect of getting their hands on certain "underdeveloped" natural resource companies. Sam circled the Company's name in red on a 1986 *Journal* article:

Another object of investor speculation is the Lewis Corporation, owner of more than 250,000 acres of prime timberland in

Southwestern Oregon and three sawmills that produce plywood and dimensional lumber. It was maintained in continuous family ownership by direct descendants of fabled explorer Meriwether Lewis until 1966, when limited blocks of shares were made available to company employees. Ownership has since diffused to an extent that could prove problematic to corporate suitors.

"Whoever wants to land this company has their work cut out for them," says Reed-McDonald analyst Jeffrey Foote. "But the game's probably worth the candle. Lewsco's raw asset inventory exceeds book value as much or more than anyone's."

At the time this was new to me but it seemed pretty simple. These guys were talking about titanic versions of the Get Rich in Real Estate With No Money Down game that had seminars in a Grants Pass motel every few months. It was about collateral and cash. The collateral they could offer - the market value of the standing timber that would be theirs the minute the deal closed - was worth at least twice the cash they needed, which was the price of a Lewsco share times the number of shares that Ben Tyler (the 6th generation of Lewis/Tylers who inherited the Lewis Corporation) created over the past twenty years, plus a big enough premium to get normally Company-loyal people in a selling mood. Or at least enough of them to account for 51% of the shares. It was kind of like borrowing \$50,000 to buy a house that was wall-papered with 100,000 one dollar bills.

The second article Sam pinned up had a name in it: James Nielsen. Nielsen had climbed to the top rungs of Shell Oil when he decided to go out on his own about the time Ronald Reagan was running for President. He pulled together three little companies around his hometown of Tulsa to start Oklahoma Oil. After that he went on an acquisitions tear that no modern Justice Department before Reagan would have tolerated. By the end of Reagan's first term, the name Oklahoma Oil, OO, didn't begin to describe what the company really did. OO's logo was on golf resorts, passenger jetliners, movie credits, food labels (in tiny form—I guess you don't market canned beans and peaches with images of Oklahoma crude), vacuum cleaners, outboard motors, denim pants and flannel shirts and, still, the signs above 3000 gas stations west of the Mississippi.

Soon all the suspicions and fear that Lewis Falls had about the future had a name: James Nielsen. James Nielsen was going to buy the whole mountain for his empire, kick us out of our homes or triple the rent, fill the Falls with concrete and build an airstrip on it, make us all wear uniforms with OO stamped on them. You wondered if in the privacy of their homes exasperated parents were telling their children that James Nielsen would get them if they didn't behave.

The man kept himself out of the limelight. The only picture of him I ever saw was in a framed clipping that Steve showed me on the wall of his office at the maintenance yard, a *Washington Post* photo of Ronald Reagan sitting at a table on the White House lawn. The caption says he's signing the Energy Security Act, a package of nice tax breaks that were supposed to get the oil companies eager to fatten reserves that government could tap in case of emergencies. Standing over Reagan's right shoulder, looking straight down at the growing signature with his hands folded over his crotch, is James Nielsen. Six onlookers to Nielsen's left, standing where he's

almost sliced by the edge of the photo, is the reason it's hanging where it does: Mel Raines, who runs Lewsco operations with an iron hand. There are fifteen people in the picture, and Mel's the only one looking straight into the camera. He's smiling.

It took a long time for the rumors to turn into something. The FUNNIES had a new clipping every few weeks, and once in a while the Grants Pass TV station ran a news story that wasn't much more than Mel or some other Company bigshot flying off to a meeting somewhere. Nothing actually changed, but now when conversation died of its own weight at the Spot, we had a ready topic to fall back on.

Scholarly opinion at the Spot ran along two lines. The leading one said no fat cat from the East, meaning the region that starts on the other side of the Idaho line, is going to stroll in here and have his way with our town. Sam's summary of this position was fuck him if he can't take a joke. People who saw it that way split into two sub-camps on strategy. One said we needed heavier cuts to get more logs out of the woods, more lumber out of the mills and more cash in our pockets so Lewsco wouldn't look so ripe for the picking. (We were all starting to get the drift of this thing; it got to where when someone used the term "LBO" right there at the bar of Sam's Spot tavern in downtown Lewis Falls, Oregon, nobody asked what it meant. "Leveraged buy-out" had become a familiar phrase.) To others that sounded panicky. Sam pins up some bogus stories from these half-assed experts, and you're ready to cut everything in sight to keep somebody else from doing it? Peter Thomas compared it one night to the Vietnam tactic of destroying a village in order to save it, which immediately yanked the conversation into a whole different spat. The point, though, was to have a little faith in your friends and neighbors to do the right thing; no matter what kind of genius James Nielsen is, he still has to talk people owning 51% of the shares into selling to him, people who grew up on and around this range, and that won't happen.

Then there was the whole other point of view, which also relied on trusting Lewsco shareholders. Trusting them to keep an open mind and do what's smart. If James Nielsen thinks the Company's worth a lot more than we've been paying for it, let's see what he means by a lot. Nobody's saying we have to sell \$17 shares for \$18, but what if he offers \$25? Is it written somewhere that while Nielsen and his pals get richer and richer, we have to be idiots about money all our lives?

The number, when it finally came, was in between. This past spring, with a Company share going for about \$17, this showed up on the FUNNIES:

NOTICE TO ALL LEWSCO EMPLOYEES

This is to announce that the monthly option to purchase shares of the Lewis Corporation will be postponed for a period of six months from the date listed below. This postponement is intended to provide current shareholders with an opportunity to consider a tendered offer from the Oklahoma Oil Corporation to purchase outstanding shares of the Lewis Corporation from any and all interested shareholders for the price of \$22.00 (twenty-two dollars) per share.

All shareholders will receive formal notification of this offer along with the necessary details within the next two weeks. Please read all material that you receive carefully in order to exercise your individual judgment regarding this offer. The Lewis

Corporation and its officers will be make no recommendations to shareholders in this matter.

George Olsen, Comptroller
The Lewis Corporation
March 6, 1994

It was a month later that Mrs. Burgess called me. She was organizing a surprise get-together to welcome home her daughter Holly—my childhood neighbor and lifelong girl of my affection—and she didn't see how it would be complete if I wasn't there.

It had been at least five years since Holly had been home and I'd last seen her. At that point she'd been working almost ten years for Friends of Wild Rivers, trying to stop dam projects that farmers and developers wanted to build on half a dozen California Rivers. I kept loose tabs on what she was up to by listening to Mom and Mrs. Burgess talk. I never asked questions because there was no point. "A week from Friday night?" I said. "That'd be great, ma'am. Is she staying through the weekend?"

"Actually, she'll be around all next week. She's driving up Pacific Coast Highway Monday so she can be in Port Douglas Tuesday morning for the meeting. Where they're deciding this business about the Company? It was in yesterday's mail."

Not in mine. I wasn't a shareholder. I remembered the modest formula that Holly's dad worked out to slowly pile up a stake in the Company. A flicker of memory of my Dad flushed through me like sour adrenaline. "I don't have that here, ma'am. Could you read it to me?"

She did. All parties interested in the proposed acquisition of the Lewis Corporation by the Oklahoma Oil Corporation are invited to informational meetings at the Cove Inn in Port Douglas, Oregon on Tuesday, April 28 at 1:00 pm and in the main ballroom of the Portland Hilton on Wednesday, April 29 at 9:00 am. The ballot enclosed with this notice will be explained at those meetings and can be filled out and turned in at that time, or ballots postmarked by May 1 will be accepted by mail.

I sifted her words for the kernel. A meeting in Port Douglas, location of the main mill and the main business town for most Lewsco folks who worked the woods. Nobody could say they're trying to get it done behind closed doors. But was it more than a side show? People who worked around here didn't have the juice to decide

this deal. The serious Company shares had settled over time in the pockets of upper level guys whose paychecks were big enough to deduct a healthy chunk every month. Some of them had retired to little gentleman-farms on the Rogue River outside Grants Pass that they'd picked up back before prices were obscene. They weren't going to give up a day of golf Tuesday to drive over the mountain to Port Douglas. Even more shares lay with the distant family members Ben gifted in his will, probably scattered all over the country and thinking God knew what about this whole deal.

"That's all it says, Johnny," Mrs. Burgess said. "Except for this ballot they have here. Should I read it to you?"

"No, that's okay, ma'am. Look, would you like to go down to PD on Tuesday? I'd be happy to take you."

"Oh, Johnny, thank you, dear. You know, the salty air down there isn't very kind to my bursitis. I always feel it for days afterwards. I think I'll just send my form in the mail. They even have an envelope here where you don't have to put a stamp on it to send it back in."

"That might be easier," I said. "You know, I was wondering something, and this isn't really any of my business and you shouldn't tell me unless you want to, but I was just wondering if you think you'll be voting to sell." I heard her sigh. "I mean it, now, I don't have to know."

"Oh, no, it's not a secret, Johnny," she said. "It's just I don't know what to do. I know that Holly thinks it's a terrible thing, that it will change everything. I know what she means. But maybe change isn't all bad - Holly says that too, sometimes. I want to do what Holly wants, but I also wonder what George would want if he was here. I've thought a lot about it. I think George would want me to be sure that I have the things I need from now on. I think he'd say 'you have to take care of yourself and not be scared all the time about how you'll end up.' And I'll tell you the truth, Johnny, sometimes I am a little scared. I'm doing fine now, there's enough if I'm careful every month, but I feel my bursitis and I wonder. I don't even tell your Mama this. I just wonder."

"Well, that's just natural," I said. "I think anybody would have to be a little scared, anybody who pays attention to things."

"I think George would tell me to sell, Johnny," Mrs. Burgess said. I waited for

more but that was all.

"Well. Listen, what can I bring for the party? Some drinks? Or how about dessert? I've gotten to where I put out a mean berry pie, nothing like yours, nobody's are like yours, but not too bad. What if I bring a pie?"

"No, Johnny, you don't bring anything. I mean it now. Just yourself."

"Okay, you don't believe me about the pie. I'll show you one of these days. So I'll see you...a week from Friday, right? And if you change your mind and want to go to that Company meeting next Tuesday to see Holly down there, you'll give me a call, right? Will you promise?"

"Yes, Johnny, I promise," she said. "I'll see you Friday, dear."

So there was no special reason to go down the hill on Tuesday. I didn't have shares to vote and it wasn't a spectator sport. The smart thing was to mind my own business, of which I had plenty. Four or five machines were disassembled in the shop and my bench was half covered with motors in every kind of disarray. I needed to apply nose to grindstone, to head into the shop and lock the doors and plug away for a solid week to catch up.

That's what I tried to do Tuesday morning. By 11:00 I'd dinked around with three machines and accomplished nothing. I swept the shop floor, went into the house and washed a sinkload of dishes, put on cleaner clothes and headed down the hill to Port Douglas.

The Cove Inn banquet room, really four smaller rooms joined together when the folding walls were pushed back, looked through plate glass over the bay and the same rock formation that drew Benson Lewis to shore 160 years ago. I came in a side door and looked over hundreds of chairs without seeing an empty one. Lots of people had come down from Lewis Falls. In the middle of the first row I saw Steve Raines's profile—Mel's only son. His father stood behind a podium at the front of the room, and next to Mel was a table that had on it a TV-sized plywood box with a slot cut on top and a padlock that sealed the lid. It looked like someone's pure concept of a secret ballot box.

As I walked in Gina Arnstead was speaking. Gina was Chair of the Lewis County Board of Commissioners. Five years before she'd been a homemaker with four kids and

a husband who ran forklift at the Lewsco mill. When new computers started doing some of his work, she took a half-time job filing and typing at the Company headquarters. A year later she started Families For Forests, which she called 3F, a group of timber wives, parents and children, to lobby Congress and the legislature to loosen up on logging. The whipping post 3F liked best was the Endangered Species Act, which Gina called the law that puts owls, fish, insects and snails in front of people.

She was tireless. She shepherded 3F into the national spotlight, passed the day-to-day operations to others, and by a huge margin became the first woman elected to the Lewis County Commission. After almost a full term she announced that she wanted to be the first woman ever sent to Congress from Southern Oregon. She was a sure bet to win the Republican nomination in the primary election that was three weeks away.

"Let me tell you something," she was saying as I found a slot of unoccupied wall to lean on. "I've talked to Mr. Nielsen myself. I just called him straight on the phone. Before I let him hang up I got his personal word of honor that Oklahoma Oil was committed to Southern Oregon for the long haul. That means Port Douglas, Grants Pass, Lewis Falls and all points in between. I asked him specifically, 'Mr. Nielsen, are you ready to tell me that you will treat my county exactly the same as you would if you lived here personally, if you were born and raised here and planned to spend your whole life here?' And he said 'Yes, Commissioner Arnstead, that's exactly what I'm telling you.'

"Now, you folks know me. You know you don't fool me easily. And I want to tell you right now that I know for a fact that Mr. Nielsen is a man of his word. This is a man we can trust. It's a relief to be able to say that, because he's also a man with a record of great business success. I don't think anyone can contradict me on that?" She looked around the room, daring. "I know many of you here. I know for many of you the Company stock you own is the difference between a comfortable life and a life none of us wants. And to be completely candid with you, I think you *deserve* a comfortable life. I think you've earned it. And I think you deserve to have the best business mind around watching out after that investment. You deserve it," she said, pointing to someone close by and then turning, "and so do you and you. And so do you. And that's

the opportunity you're being offered right now. Who knows when it will come again? Who knows *if* it will come again? Thank you very much for listening, and good luck to all of you with this important decision."

There was applause as she sat down. Mel clapped from behind the podium, and when it was quiet pointed for someone else to speak. As she rose I saw it was Holly. Her hair was cut in a fancy kind of shag and she looked thinner than I'd ever seen. She cleared her throat and then started talking fast, with a tremor you'd notice only if you knew her.

"My name is Holly Burgess, and I'm the forest resource coordinator for the Pacific Resources Defense Fund, which has its main office in San Francisco and it's so wonderful to see so many old friends here today." There was no sound at all when she paused.

"First of all I'd like to say I'm very pleased that Commissioner Arnstead has been able to talk to James Nielsen, which is more than almost anyone else can say. I've never talked to him, but do you know what? I agree that he probably is a man of his word. I think he's somebody who does what he says he'll do. So let's see what he says he'll do." Holly reached down to her seat to pick a magazine out of a stack of papers. "This is the January 1994 issue of *Commodities Business Journal*, about three months ago, and it has an article on what Mr. Nielsen says he'll do. He says here, and I'll just read one sentence, that 'I was initially attracted to Lewsco by the quality of its underrealized primary assets, which can be converted into capital for debt service and repayment with little or no difficulty.'"

She looked up from the magazine and scanned the room. "'That's what Mr. Nielsen says he's going to do. Now what does it mean? 'Underrealized primary assets.' The word we use around here for what he's talking about is 'forest.' He's talking about the woods that cover this range from Port Douglas to Grants Pass and from the State line up to past Bounty. The woods that have been part of Lewsco since the 1830s and will be Oklahoma Oil's if you approve this deal. So then" - she held up the article - "what does 'converted into capital for debt service' mean? That means cut down and sold, maybe as lumber and maybe as raw logs to the highest bidder, and it means cutting them down right *now*, because if he waits he'll have to pay a lot more

to everybody who bought the junk bonds that gives him the cash money to give you all \$22 for a share of the Company that's only worth \$16 or \$17. Do you think he's giving you that extra five dollars because he's a nice man? Maybe he is a nice man, I haven't gotten to know him like Commissioner Arnstead has, but I think it's pretty clear that Mr. Nielsen can pay \$22, or \$25 or \$30 for that matter, because he can borrow it from people who know there are more than enough logs out there to pay them back. It's like funny money to them, and for Mr. Nielsen the only question is whether he gets to put one billion or two or three billion dollars in his pocket."

Holly paused and looked from one end of the room to the other, including my direction. I don't think she saw me. "So I guess I'm kind of agreeing with the Commissioner that Mr. Nielsen probably is an honest man, because here," raising the magazine over her head, "he's telling us exactly what he plans to do. My question to all of you is, is this what you want?" ■

Jeff Golden is host of The Jefferson Exchange, which is heard on the News & Information Service of Jefferson Public Radio each weekday at 8am, and repeated again at 8pm. He has spent various portions of his 27 years in Jackson County as a small-scale logger, public TV producer, environmental troublemaker, Jackson County Commissioner, political columnist, mediator and organizational consultant. He's served as Chief of Staff to the Oregon Senate President and environmental policy staff to the Portland City Council and was Oregon's first nominee for the JFK Profile in Courage Award. Jeff lives in Ashland across the road from his two teenagers, who daily teach him new lessons about patience and character.

Much more information about Forest Blood, including the complete text of Chapter One, can be found at <http://www.forest-blood.com>.

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



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The
Beat
goes on



The Retro Lounge

with Lars & The Nurse

SATURDAYS
AT 9 PM

Rhythm & News



NATURE NOTES

Frank Lang

Persimmons

Walking down the hill toward school I heard a terrible din, the sound of a tree muncher. I looked several blocks down the street to see a cherry picker in the midst of an interesting row of shade trees along the street. From my end, the first tree is a huge California valley oak, then some trees that include a shagbark hickory, black walnuts, and a tree that makes for some pretty fancy footwork certain times of the year, a persimmon. I wonder who put together such a nifty street-side arboretum?

From a distance, I tried to figure out which old tree had fallen to the woodsman's chain saw. My guess had to do with messiness, either the persimmon or a black walnut. When I got close, I discovered the persimmon being ground to smithereens. A huge grinder reduced all but the trunk and largest branches to shreds as fine as Ollie North's reports. I suppose the tree was too messy for the new owners, dropping its small plum-like fruits all over the ground and street.

I can't be too critical. Several years ago, I cut down a black walnut in my yard because of messiness. It always was dropping or dripping something: male catkins in the spring, then icky sticky honeydew from aphids in the summer, then the leaves, then the walnuts in their nasty squashy black staining husks. If that wasn't bad enough, the leaves made lousy compost because of plant growth inhibiting substances in their tissues.

Persimmons are not native to the northwest, but two are native to the United States, the Texas persimmon and the common persimmon of the southeast. The common persimmon is food for all kinds of animals: deer, raccoons, foxes, skunks, birds and small rodents. It is also food for humans. Persimmon fruits are eaten after the first frost when the flesh is mushy and the

skin is wrinkled. Then it is sweet flavored, before it is so bitter that its flavor will pucker you inside out—really bad.

The large orange sized persimmon of some yards and supermarkets is an Asian native, *Diospyros kaki*, named kaki after the Japanese name for the fruit. The fruit

is well described in Elizabeth Schneider's *Uncommon Fruits and Vegetables: A Common Sense Guide*. This great book tells you all about produce. Where it is from. How to scientifically pick through your local produce counter, like a kind

of high tech hunter-gatherer, to get the best, the finest, and leave the lesser pieces for the not so clever. What its uses are. How to prepare the fruit or vegetable for eating. Nutritional highlights. Recipes. Freeze ripe persimmons for an instant sherbet. Broil persimmon halves with brown sugar. Nutted persimmons. Spice roll with persimmon and cream filling. Eat 'em raw.

In the wild, common persimmon grows as a small to medium-sized tree to 100 feet, 20 to 30 inches in diameter. The fine textured, tough, strong, fairly straight grained sapwood has been used in making golf-club heads and weaving shuttles. The wood is so tough the shuttles last a thousand hours before wearing out.

Diospyros is the ebony genus, an important commercial tropical timber species, no safer there than along the streets of Ashland. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Oakland Interfaith Gospel Choir

Terrence Kelly is used to looks of disbelief when he brings his gospel choir into black Baptist churches—used to being asked at the end of each rollicking performance, “How did you teach those white folks to sing?”

Kelly, the director of the **Oakland Interfaith Gospel Choir**, told the *New York Times*, “They look at you like, ‘Yeah, right, you’re going to sing gospel?’ They’re waiting to hear some pale representation. Then halfway through the first song they’re with us and it’s, ‘Sing it! Sing it! Yes! Eat that song!’”

In the 13 years since the choir was founded, it has won acclaim for its sound and symbolism. The group has recorded with Linda Ronstadt and won the Gospel Academy Award for community choirs 6 times. The chorus is three-quarters white. The choir has included more than 20 faiths—Jews and Buddhists, Roman Catholics, Rastafarians, Muslims, many born-and-bred Baptists and a pagan or two.

“This is the way heaven is going to look,” said Linda Ricketts, a black alto, “so we might as well get used to it.”

During a typical performance of the Oakland Interfaith Gospel Choir, singers jump to their feet, shouting, dancing to the music, hands flailing. You can imagine that heaven might *sound* like this.

“My whole life, I’ve been a political activist, demonstrating to make this country a better place. But this is the first time I have found a home where all races and beliefs are united behind one common ideal,” says Sheila Darr, a white soprano and administrator for the group.

On paper it looks like an idea that would never fly, but in reality, it soars. It’s anything but an average gospel choir—it’s more a multiracial family that has an understanding to agree to disagree about all religious, political and racial issues for the sake of their



“THIS IS THE FIRST TIME
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—SHEILA DARR, SOPRANO

love of black gospel music.

The choir’s mission is to “employ Black Gospel music...to express the power of the Spirit and bring our message of faith, hope, love and joy to the country and to the world...to serve as a model for what is possible among all people.”

This group has taken their message from Oakland, California, to the world (performances outside the US include Australia and Israel) but the members all still have their day jobs. There is a medical director of a health center, a programming analyst, a Unitarian minister and a marketing consultant, among the many “amateur” performers in the group. Yet the quality of their performances continues to win awards and draw fans like Ronstadt, who performed live with

the choir at their annual Christmas concert.

Kelly has strong musical and spiritual roots. His father is Ed Kelly, a well known San Francisco bay area jazz pianist, his mother was a gospel choir director and his grandfather a preacher.

“The choir has made who I am,” says Kelly. “I now know more about other cultures and religions by going to seders or talking with choir members who are going through things with their religions.

He recalls a letter from an Arcata woman who child had temporarily stopped talking. After listening to the choir’s concert the woman said her son had begun talking again.

“This is what we are all about,” Kelly said. “It’s not just racial or religious healing. It’s soul healing with our singing together with such love.”

The Oakland Interfaith Gospel Choir will rock the Craterian Ginger Rogers Theater on Saturday night, February 19 at 8:00 p.m. when they appear on the One World Series presented by the Southern Oregon University Program Board and JPR. For tickets call 541-779-3000.



Michael Feldman's

Whad'Ya Know?

All the News that Isn't

In the news, Linda Tripp's bridge partners turn her in; they knew she was taping because every time they made a bid they had to shout into her bodice.

Monica Lewinsky testified in the Tripp taping case that, unlike with the President, she did not give consent.

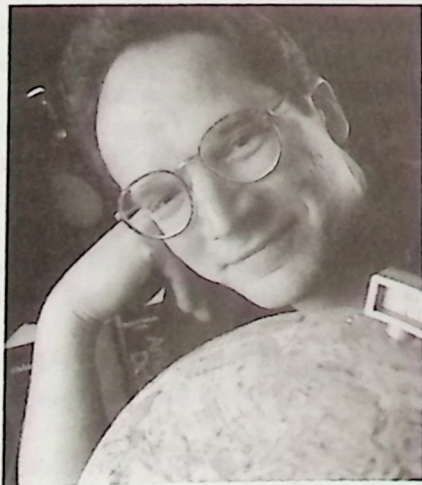
Speaking of strange bedfellows, John McCain jilts Russ Feingold, takes up with Bill Bradley. He's seeing another liberal.

Jimmy Carter gives away the Panama Canal. There goes any hope of re-election. While down on the old canal Carter was attacked by a large swimming rabbit he had to beat off with an oar. Some things never change.

President Clinton is looking at permutations of the military's "Don't Ask, Don't Tell" policy: Ask, Don't Tell-Don't Ask, Tell-Ask, Tell-or Just Be Cool.

At the Brooklyn Museum of Art, a man smears paint on a work of dung—a madman! Fortunately, they stopped him before he swam with the formaldehyde shark.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ONLINE

Joe Loutzenhiser

Ugly Duckling?

I really want to like and support Linux. Philosophically, Linux embodies so many good ideas. Unfortunately good intentions don't always make the best software.

Linux, if you haven't already been caught up in the hype, is an up-and-coming operating system for computers. Linux is a Unix "work-alike," which means although it looks and acts like Unix, it has been built from scratch. You can find the details and history of Linux at Linux Online (www.linux.org/info), or from my previous column "Virtually Socialist" (www.goodbits.nu/Main-Page.asp?ContentID=526).

In the last year or so Linux's popularity has exploded. Over fifty million web sites use Linux for their server software, and possibly half again as many use Linux for their computer's operating system. But one of the most intriguing aspects of the Linux movement is the ferocity with which its advocates defend the operating system and their rabid hatred of most anything else. Much of the reason I've explored Linux is to understand what it is that inspires such devout allegiance.

I've previously had quite a bit of experience with Linux (and Unix) as a user and programmer, but never as my own system that I administered. Previously I relied on the kindness of friends to help me get Linux installed and configured. But a couple of months ago I decided to make the leap and attempt to get Linux running on my home computer.

The first thing I had to do was choose which Linux "distribution" to use. A distribution is a particular company's chosen conglomeration of Linux software, usually with a customized installation process. One of my thoughtful co-workers brought back a TurboLinux demo from Comdex, so I decided to go with fate and try it. TurboLinux claims to be faster than other Linux distri-

butions and particularly easy to install. I ordered a copy of TurboLinux Desktop 4.0 from Buy.com for \$21.95 with a \$20.00 rebate. I consider a couple of bucks a fair price considering the experimental nature of the endeavor.

Because I was putting Linux on a computer that already had Windows 98 installed, I had to make a separate "partition" for Linux. To do this a program called Fips is included on the installation CD. To use Fips requires a working understanding of fixed disks and is not something I would recommend for the casual user. But if you know what you're doing, Fips works fine and should be

no danger to your current Windows installation. Just be sure and back up your entire Windows installation before such tinkering.

The next step was to install Linux onto the newly created partition. Following the instructions in the manual I tried and tried to get Linux to install, but it would repeatedly fail when it initially tried to boot, filling the screen with error messages and reporting a "kernel panic" (the Linux equivalent of a Windows "blue screen of death"). Four different installation methods are suggested in the manual, so I carefully tried each one in sequence. Fortunately, the last option of using the supplied boot floppy disks worked fine. It appears that their documentation no longer matches their installation program.

The installation assumes you know a fair bit about TCP/IP networking, your computer hardware, and other technical issues. A casual computer user would most likely be lost and require outside assistance.

To use two different operating systems on the same computer requires a "boot manager." Linux includes LILO, which allows you to choose between Linux and whatever else is on your computer. It works well, but it defaults to booting into Linux and it was not clear how to change it, al-

“
IT GOES WITHOUT SAYING
THAT I DO NOT UNDERSTAND
THE LINUX FANATICS.”

though I did eventually figure it out.

Once Linux was installed I attempted to get TurboDesk (TurboLinux's graphical user interface) running. It was easy to start, although the default video mode and fonts made text so small that I could barely read it. Poking around it seemed that half of the icons didn't actually run anything. I decided to figure it out later and instead tried to connect to the Internet.

Although the installation program correctly detected my computer's internal modem, for some reason it would not function properly. I scoured the manual and online documentation for solutions, but nothing seemed to work. After many hours of research I found a web site that contained detailed information about configuring communication ports that solved the problem. Once on the Internet I was able to use Netscape and email without difficulty.

When it was all said and done, the total time spent installing and configuring Linux was about twenty hours, with over a dozen snags that required technical expertise to resolve. Still, many things do not seem to be working right and I suffer the infrequent random glitch. This is in comparison to installing Windows 98 on the same computer in about thirty minutes while watching TV and not having it crash since last August.

Perhaps Linux will grow on me as I use it. Linux users have told me as much. But right now I just feel like taking it off my computer and putting something else in its place, perhaps the BeOS (www.be.com), or just giving the disk space back to Windows.

So it goes without saying that I do not understand the Linux fanatics. Perhaps it's just their adverse reaction to Microsoft, or the need to feel different or special, or that they just like the idea and are willing to put up with the rough edges.

To be fair, I'll keep using Linux and I'll write about it again in a few months. Hopefully by then I'll have figured out what all the hype is about. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

FEEDBACK

Letters to the Editor

Thank you for bringing together such a beautiful commentary on Interfaith ["Imagine...", December 1999]...

The difficulty of interfaith dialogue so enormous, and yet the inspiration of the recent example that took place in Israel: dialogue between Muslims, Christians and Jews based on compassionate listening.

And the importance of personal spiritual experience, to move, as you have said, into the silence, a place without concepts or words. A place of experiencing something of "God beyond all the dogmas," the knowing that "all things, human and non-human, participate in the mystery that is Life." What a "creed" for all people to live by, beyond religious intolerance.

Thank you again.

Jevanna Toribio

In the article, "Imagine...", Steven Scholl addresses the topic of interfaith unity and dialogue. But this seasonally-inspired topic seems to be a Trojan horse for his own ideas of spiritual truth as well as many half-truths and criticisms of "traditional religions."

Based on what measure does Mr. Scholl evaluate religious aggression as "more dangerous than other forms of intolerance?" If it is in sheer life-loss, historians will tell you that the vast majority of lives lost in our bloody history have been due to political, territorial, race and cultural conflict. How many of the wars of the 20th century, the bloodiest century in history, have been due to the theology that a person, congregation or population followed?

Even the poster child for religious conflict, the Middle East, is more a territorial and political conflict than a religious conflict. The conflict, though, lends itself all too well to simplistic labeling as a war between Judaism and Islam.

More than halfway through the article, we finally come to Mr. Scholl's thoughts on how interfaith conflicts can be solved through honesty, mutual understanding and dialogue. His suggestions are constructive, thoughtful and applicable in conflict resolution of all types, not just religious. Considering that the article is supposedly about interfaith dialogue, his thoughts on dialogue are very limited.

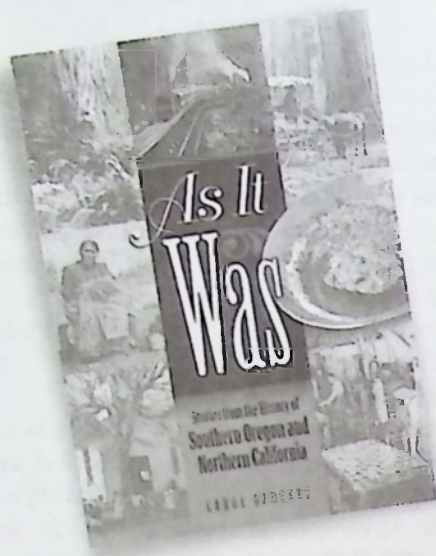
I suspect that Mr. Scholl had other purposes for his article than a discussion on interfaith dialogue. He concludes his article with his alternative to the traditional religious faiths, "the unified theory of spirituality," where one can move beyond the confines of doctrine to pass "into the formlessness of God or Being." Here, the reader is offered Mr. Scholl's perception of spiritual truth, which is, in my opinion, the real agenda of his article.

Steven Scholl's article would be more appropriate in a publication that actively engages in religious discussion allowing for multiple viewpoints and opportunities for rebuttal. It does not rise to the high standards that JPR and the *Jefferson Monthly* generally adhere to when discussing complicated and sensitive issues such as religion and faith.

Duane Whitcomb, Ashland

Steven Scholl replies: I want to thank Duane Whitcomb for taking the time to respond to my Jefferson Monthly article, even though I think he has misread my comments in part and read into my views things that I was not saying. The thrust of his argument is that I have a hidden agenda that I am trying to impose on JM readers, something to do with disparaging the world's great faith traditions in favor of individualistic spirituality. I would like to point out that in the course of my short article I drew upon Catholic, Protestant, Buddhist (Mahayana and Tibetan), Jewish, Hindu, and Muslim leaders to help clarify the very real problem of religious-inspired intolerance while discussing ways that religion can heal itself of this disease. I did not claim that religion has been the greatest cause of human suffering or of wars, but rather that it touches on deeper emotional levels than other sources of intolerance, and that religious intolerance continues to be a serious source of disunity and alienation between followers of various religions. I disagree with Mr. Whitcomb in that I see direct relations between war, peace, and religion, including in the Middle East. I share the viewpoint of Catholic theologian Hans Kung who has observed that there will be no peace in our global village until there is peace among religions. ■

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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ON THE SCENE

Liane Hansen & Neal Conan

Journalists, Lovers and Hostages

Weekend Edition Sunday host Liane Hansen and correspondent Neal Conan share a love for news, for radio, and for each other. They met when Hansen joined National Public Radio (NPR) as a production assistant on *All Things Considered* in 1979, just before Three Mile Island. Conan was the producer of *All Things Considered*. They were married in 1982.

Q: Were you able to speak to each other when Neal was covering the war?

Conan: It's interesting that the last thing I did before I got captured was a two-way interview with Liane, Sunday morning.

Hansen: You have to understand that during the war there was limited contact, because all the lines were being used. So I would interview Neal, and after our time was up, there

“
THE ORDEAL THRUST BOTH CONAN
AND HANSEN INTO THE PUBLIC
SPOTLIGHT IN A WAY NEITHER HAD
EXPERIENCED BEFORE—AS THE
SUBJECT OF THE NEWS.



Hansen wasn't a production assistant for long; she established herself as one of the preeminent hosts in public radio, the voice of the award-winning NPR's *Performance Today*, a regular guest host for *Fresh Air with Terry Gross*, and host of *Weekend All Things Considered*.

Conan wore many hats at NPR. He was acting senior editor on the foreign desk. Then, after a nine-month stint as acting managing editor of NPR's newsroom, Neal returned to reporting as a defense correspondent in 1991. His first assignment in his new role sent him to Dhahran, Saudi Arabia, and later to Kuwait, to cover the Persian Gulf War. During the assignment, Conan was one of 47 journalists held hostage in Iraq by the Republican Guard.

The ordeal thrust both Conan and Hansen into the public spotlight in a way neither had experienced before—as the subject of the news. In a special interview with *Inside NPR*, Hansen and Conan recount their experience during the Gulf War and explore what it was like on the other side of the microphone.

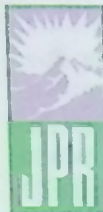
was usually about 15 seconds where I could say, “How are you?” “Things fine?” “Okay.” “Take care.” “Watch your back.” “Kids are all right.” “Okay.” “Bye.” That Sunday interview was the last I heard of him.

Q: Did you end up reporting Neal's capture?

Hansen: I was given administrative leave because there was a chance I would report my husband's death. I had an 8-year-old and a 10-year-old to whom I had a responsibility. It was one of those moments where family and job conflict.

Conan: It was also one of those moments where NPR came through. NPR is one of those places that really understands what its priorities are. The news director, Bill Buzenberg, made it clear that not only did Liane not have to work, she was told that she couldn't work.

Hansen: That's right. I didn't have to make that decision - which was great. Our situation became a story.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

Starting February 7th, join JPR and John Baxter during the 11:00am hour of *First Concert* on Mondays for a special feature chronicling the complete string quartets of Dmitri Shostakovich—one of the most celebrated composers of the 20th century. Over the next 15 weeks, we'll air a new quartet from the cycle each Monday, performed by the Grammy and Gramophone Award-winning Emerson String Quartet. Each piece evokes a different mood, blending together intensity, passion, and beauty in a style uniquely Russian, and uniquely Shostakovich.

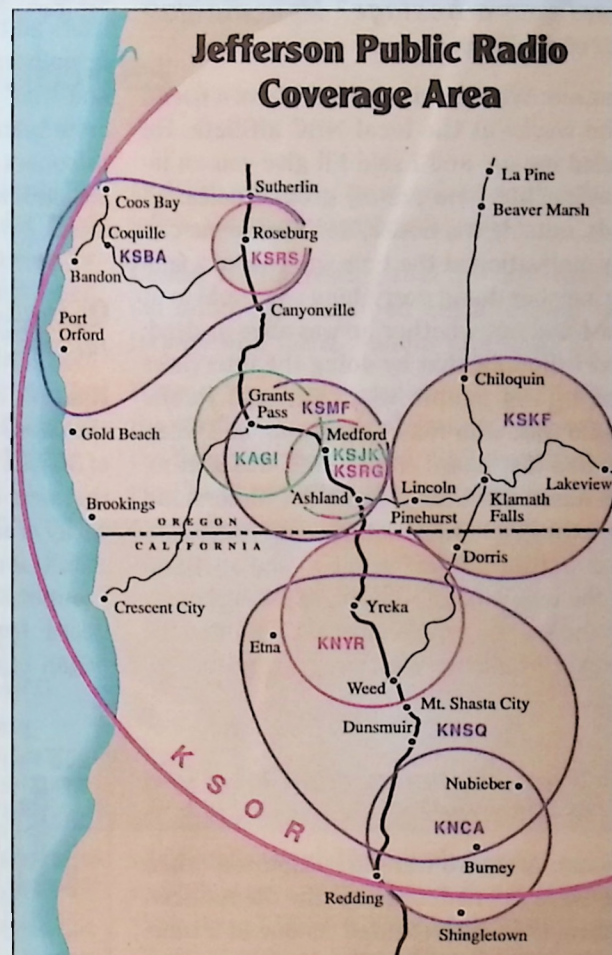


Dmitri Shostakovich

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

The Thistle & Shamrock, hosted by Fiona Richie, presents a special Valentine's Day program called "Roses & Thorns." If you're looking for proof that the road to true love never did run smoothly, look no further than traditional ballads. Then again, bittersweet contemporary Celtic love songs suggest that the more things change, the more they stay the same. Armor plate your heart, then tune in for an hour of weepy love songs and tales of survival from romantic disaster. Tune in for Fiona Richie with a special *Thistle & Shamrock*. "Roses & Thorns" airs Sunday February 13th at 9:00pm.



Volunteer Profile: Vince Mazzi



In his younger years, Vince's family raised and showed quarter horses in the rural farm country of western New Jersey. Vince moved to the San Francisco area during high school and was taken by the mild climate and the scarcity of pesty summertime flying bugs. Free from those bugs, Vince noted that motorcycle riding became much more enjoyable. In addition, Vince's golf game excelled, and he had dreams of making his fortune playing sports, but it

was not to be. Soon thereafter, Vince graduated with engineering degrees from UCLA and Stanford, before moving up to Oregon in 1997. Vince took up Aikido during his graduate studies at Stanford, and is presently continuing on this path at Aikido of Ashland as *uchi deshi* and assistant instructor for the children's classes. Vince has been an appreciative listener of JPR since coming to the Rogue Valley. He says he has met only highly competent, interesting, and unique individuals at JPR and donates his Sunday afternoons to running the control board to help support the team.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

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RIO DELL/EUREKA

Rhythm & News

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

News & Information

KAGI AM 930
GRANTS PASS

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Mixing
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with
muffler
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word puzzles
with wheel
alignment,
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Magliozzi
take the fear
out of car repair.

**Saturdays at 11am on the
Rhythm & News Service**

**Sundays at 3pm on the
Classics & News Service**



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ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELI./EUREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Sarah Ferren.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 1 T Veracini*: Overture No. 1 in Bb
- Feb 2 W Beethoven: Cello Sonata in D, Op. 102, No. 2
- Feb 3 T Mendelssohn*: Piano Concerto No. 1 in G minor, Op. 25
- Feb 4 F Palestrina (2/3*): Selections from *Missa Papae Marcelli*
- Feb 7 M Stenhammer*: *Midwinter*, Op. 24
- Feb 8 T Gretry*: Ballet Music from *Cephale et Procris*
- Feb 9 W Berg*: Three Orchestral Pieces, Op. 6
- Feb 10 T Bach: Concerto for flute, violin, harpsichord and orchestra, BWV 1044
- Feb 11 F Debussy: *En blanc et noir*
- Feb 14 M Tchaikovsky: *Romeo and Juliet*
- Feb 15 T Adams*: *Shaker Loops*
- Feb 16 W Avison*: Concerto Grosso No. 12 in D
- Feb 17 T Rachmaninoff: 'Corelli'* Variations, Op. 42
- Feb 18 F Boccherini (2/19*): Quartet No. 4 for guitar and strings, *Fandango*
- Feb 21 M Dvorak: Symphonic Variations
- Feb 22 T Brahms: Clarinet Sonata in Eb, Op. 120, No. 2
- Feb 23 W Handel*: Organ Concerto No. 14 in A
- Feb 24 T Haydn: Divertimento in Eb
- Feb 25 F Couperin*: *Troisième Concert*
- Feb 28 M Carpenter*: *Skyscrapers*
- Feb 29 T Rossini*: String Sonata No. 6 in D

Sisklyou Music Hall

- Feb 1 T Lalo: *Symphonie espagnole*
- Feb 2 W Wilson: Symphony No. 1 "A Symphony of San Francisco"
- Feb 3 T Mendelssohn*: *A Midsummer Night's Dream*
- Feb 4 F Busoni: Piano Concerto in C Major Op. 39
- Feb 7 M Dukas: Symphony in C
- Feb 8 T Bach: Partita No. 2 BWV 1004
- Feb 9 W Magnard: Symphony No. 4 in C sharp minor Op. 21
- Feb 10 T Beethoven: Symphony No. 6 "Pastoral"
- Feb 11 F Glazunov: Symphony No. 7 "Pastoral"
- Feb 14 M Strauss: *Death and Transfiguration*
- Feb 15 T Fuchs*: Quintet in E flat Major Op. 102
- Feb 16 W Mozart: Piano Concerto No. 9 K. 271 "Jeunehomme"
- Feb 17 T Vieuxtemps*: Violin Concerto No. 4 Op. 31
- Feb 18 F Beethoven: Piano Concerto No. 3 in C minor Op. 37
- Feb 21 M Rachminov: Symphony No. 1 Op. 13
- Feb 22 T Gade*: Symphony No. 1
- Feb 23 W Handel*: *Water Music*
- Feb 24 T Linblad: Symphony No. 1 in C Major Op. 19
- Feb 25 F Reicha*: Symphony in F Major
- Feb 28 M Tchaikovsky: *The Seasons* Op. 37a
- Feb 29 T E.T.A. Hoffmann: *Arlequin* - Music from the Ballet

HIGHLIGHTS

The Metropolitan Opera

- Feb 5 *La Traviata* by Verdi
Cristina Gallardo-Domas, Roberto Aronica, Thomas Hampson, Roberto Abbado, conductor
- Feb 12 *Les Contes d'Hoffman* by Offenbach. Ruth Ann Swenson, Susan Mentzer, Neil Shicoff, Bryn Terfel, James Levine, conductor.
- Feb 19 *Mefistofele* by Boito (New Production).
Richard Margison, Samuel Ramey, TBA, Mark Elder, conductor.
- Feb 26 *Madama Butterfly* by Puccini
Michele Crider, Wendy White, Segej Larin, William Shimmel, Julius Rudel, conductor.

Saint Paul Sunday

- Feb 6 *The Ahn Trio*
Beethoven: Trio in E flat major, Op. 1, No. 1 - I. Allegro - II. Adagio Cantabile; Leonard Bernstein: Trio (1937); Astor Piazzolla: Oblivion; Primavera Porteña
- Feb 13 *Theatre of Voices*
Arvo Pärt: Kyrie, Gloria from Berlin Mass; Puzzle; Sanctus, Agnus Dei; Anonymous: Four Hockets; Benedicamus; Benedicamus; Howard Skempton: We

who with songs beguile; Kevin Volans: Walking Song; James MacMillan: Divo Aloysio Sacrum

Feb 20 Peter Schickele, composer, piano; the Lark Quartet

Ludwig van Beethoven: Quartet in Bb, Op. 18, No. 6 - I. Allegro con brio; Peter Schickele: Quartet No. 2 - II. Scherzo; Quintet No. 2

Feb 27 Emmanuel Pahud, flute; Eric Le Sage, piano

Debussy: Syrinx for solo flute; L'Isle Joyeuse (solo piano); Poulenc: Sonata II. - Cantilena; Franck: Sonata in A major

From the Top

Feb 5 Christopher O'Riley joins some of the best young musicians from the Interlochen Center for the Arts. We meet a 16-year-old violist and a flutist who plays Eldin Burton's Sonatina for Flute and Piano.

Feb 12 From the Mellon Institute in Pittsburgh, Christopher O'Riley's hometown, we hear a spirited performance of Bernstein's Sonata for Clarinet and Piano by a 17-year-old clarinetist from Maryland. Christopher discusses simplicity and music with children's television great, Fred Rogers.

Feb 19 TBA

Feb 26 TBA

AMERICAN RHYTHM



Big band, boogie woogie, rhythm & blues,
funky old soul and the roots of rock 'n' roll...

Join host Craig Faulkner Saturday evenings from 6pm-8pm

Rhythm & News Service



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM

KSBA 88.5 FM
 COOS BAY
 PORT ORFORD 89.3 FM
 ROSEBURG 91.9 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Sarah Ferren.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

Space music and new age music in an interesting soundscape. Hosted by Shobha Zanth and David Harrer

HIGHLIGHTS

Marian McPartland's Piano Jazz

Feb 6 Eddie Palmieri

Often called "the madman of Latin jazz," this five-time Grammy Award winner has thrilled audiences all over the world for more than 35 years with his infectious amalgam of Latin, African, and Caribbean jazz elements. Together with his group, Palmieri and McPartland perform some of his powerfully rhythmic compositions, including "La Comparsa" and "Bolero Dos."

Feb 13 Joe Lovano and Dave Holland

Two of the finest musicians in jazz, saxophonist Joe Lovano and bassist Dave Holland treat listeners to music from their latest project and discuss their ever evolving ideas. The synergy is evident when the dynamic trio of Lovano, Holland, and McPartland begin the hour with Tad Dameron's "Hot House."

Feb 20 Sarah Jane Cion

As a pianist, Sarah Jane Cion plays with grace and

unbridled fervor. As a composer, she has melded the vocabulary of pianists Bill Evans, Oscar Peterson, and Wynton Kelly into her own language that combines strength with sensitivity and tradition with exploration. She joins McPartland to discuss and demonstrate her lyrical storytelling.

Feb 27 Lalo Schifrin

Lalo Schifrin is a perfect guest for *Piano Jazz*. He plays the piano brilliantly, and composes and arranges for symphony orchestras. Schifrin has written for films and television, including the theme from "Mission Impossible." He treats listeners to a solo version of his own composition, "Down Here on the Ground" (from the movie *Cool Hand Luke*). He discusses his early days with Dizzy Gillespie and joins McPartland for a tribute to Gillespie with "Woody 'N You."

New Dimensions

Feb 6 Sustaining The Earth Through Natural Capitalism with Paul Hawken

Feb 13 At The Center of Stillness with Anne and Jim Armstrong

Feb 20 Re-Visioning Jesus with James Carse

Feb 27 Tuning Into The Land with Diana James and Lee and Leah Brady

Thistle and Shamrock

Feb 6 Battlefield Band

Alan Reid is a founding member of Scotland's enduring Battlefield Band. He highlights the musical output of the current line-up which, along with Alan and John McCusker, now includes Davy Steele and Mike Katz, formerly of the group Ceolbeg.

Feb 13 Roses & Thorns

If you're looking for proof that the road to true love never did run smoothly, look no further than traditional ballads. Then again, bittersweet contemporary Celtic love songs suggest that the more things change, the more they stay the same. Armor plate your heart, then tune in for an hour of weepy love songs, and tales of survival from romantic disaster.

Feb 20 Skin and Bone

This week, we march to the exhilarating rhythms created by traditional and contemporary percussion: everything from the rattling snare drumming of the world's best pipe bands, to the high tech grooves of multi-instrumentalist Martyn Bennett.

Feb 27 Robin Huw Bowen

We savor a visit with Robin Huw Bowen, the only full-time professional harpist who specializes solely in the Welsh triple harp and its music. In addition to Robin's music from Wales, we also feature harp music from related traditions in other Celtic lands.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CREAMY CURRIED SQUASH SOUP

(serves 12)

2 lrg. butternut squash (about 4 lbs.),
halved & seeded
1/4 tsp. ground allspice
4 cups chicken stock or canned chicken or
vegetable broth
2 tbsp. canola margarine, soft
2 cups red onion
1 cup condensed skim milk (unsweetened)
6 tsp. curry powder
1/4 cup chives, chopped
salt & pepper to taste

Preheat oven to 350 degrees. Cut squash in half, and remove seeds. Place cut side down on baking sheet. Bake until soft, about 50 minutes. Scoop out pulp; discard skin.

In large, heavy skillet, melt margarine over medium heat. Do not scorch. Add onion, curry and allspice. Sauté until onion is tender, about 10 minutes. Transfer 1/4 of the onion mixture, 1/4 of the squash and 1 cup stock to blender; puree. Pour into large, heavy saucepan.

In 3 more batches, puree remaining onion mixture, squash and stock into blender. Add puree mixture to saucepan. Add condensed milk to soup. Bring to boil, stirring occasionally. Reduce heat; simmer 10 minutes. Season with salt and pepper to taste. Mix chives into soup.

Nutritional Analysis

Calories 8% (168 cal)
Protein 18% (9.4 g)
Carbohydrate 6% (20 g)
Total Fat 8% (5.9 g)
Saturated Fat 9% (2.14 g)

Calories from Protein: 22%
Carbohydrate: 47%, Fat: 31%

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org

<http://www.npr.org/programs/atc/>

CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-888-677-6397

freshair@whyy.org

<http://whyy.org/freshair/>

LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

MARIAN McPARTLAND'S

PIANO JAZZ

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pj@scetv.org

<http://www.scern.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

pi@wamu.org

<http://www.wamu.org/pi/>

TALK OF THE NATION

totn@npr.org

<http://www.npr.org/programs/totn/>

TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

wesat@npr.org

<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org

puzzle@npr.org

<http://www.npr.org/programs/weed/>

PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,
Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

<http://www.beyondcomputers.org>

THE CONNECTION

connection@wbur.bu.edu

http://www.wbur.org/con_00.html

FROM THE TOP

fttradio@aol.com

<http://www.fromthetop.net/>

ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

ST. PAUL SUNDAY

<http://sunday.mpr.org/>

SOUND MONEY

money@mpr.org

<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

KNOWLEDGE

fleming@vilas.uwex.edu

<http://www.wpr.org/book/>

WHAD'YA KNOW?

1-800-942-5669

whadyaknow@vilas.uwex.edu

<http://www.notmuch.com/>

WORLD CAFE

http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

<http://almanac.mpr.org/>

ZORBA PASTER ON YOUR HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

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(512) 477-4441

people@earthsky.com

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PACIFICA NEWS NETWORK

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ppspacific@pacific.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net

<http://www.clark.net/pub/crn/>

WEST COAST LIVE

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>

WHAT'S ON YOUR MIND

Hustedkh@musc.edu

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Ashland Outdoor Store
37 Third St. • Ashland • 488-1202

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1618 Ashland St. • Ashland • 482-4002

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Bento Express
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Medford • 734-5225

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488-2728

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1212 S. Pacific Hwy. • Talent • 535-8949

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63 Bush Street • Ashland • 488-0328

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www.forestblood.com

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535-3338

Siskiyou Plumbing
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Maternal Fetal Medicine Clinic
Rogue Valley Medical Center • 541-608-5982

Soundpeace
199 E. Main • Ashland • 482-3633

Southern Oregon University
Ashland • 552-6111

Southern Oregon University Youth
Programs, 541-552-6331, www.sou.edu

Spanish Communications
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Sunshine Natural Foods
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Isabeau Vollhardt, Licensed Acupuncturist
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Wild Goose Cafe & Bar
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Worland, Ronald C.
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Bandon • 347-4723

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541-247-2249

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Coos Head Food Store
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Design Renaissance
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751-0301

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155 S. Broadway • Coos Bay • 267-0300

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884-1733

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882-1320

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883-8132

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(530) 235-0754

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96002

Chocolat de Nannette
1777 Market St., Redding 530-241-4068

Commercial Landscape Services
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Directions
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(530) 926-2367

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LIVING LIGHTLY

Mike McNamara

Precycling is a Way of Life

The essay below, written by seventeen-year-old Mike McNamara, was the winning entry in an Ashland High School contest on the subject of Living Lightly.

Recycle Reduce Reuse—the three R's. They represent the cornerstone of the movement to protect environmental quality worldwide. They are the tools of the individual in his or her struggle to protect Mother Earth. Beyond actions, the three R's are central to the conviction that each action counts, that each decision has an impact. The fight against acid rain, ozone depletion, global warming, "consumptionism," and environmental degradation becomes the fight of the individual—the opportunity to do what one can, when and wherever one can.

The concept of "Precycling" encompasses the latter two, Reduce and Reuse. Precycling is the initial action, the original decrease in consumption, the attempt to do more with less, and in that context, precycling is the most important component of conservation. Although recycling is critical to protect resources, it still leaves the mentality of overconsumption intact. With recycling, overconsumption isn't remedied because no conscious choice to conserve is necessary—the used items are merely discarded into the blue box and forgotten. However, with precycling, the individual is forced to take a stand and support that stand through her actions. Whether it's using a cloth shopping bag, buying in bulk or avoiding throw-away products, the decision to conserve becomes part of one's lifestyle. Furthermore, this concept transcends merely using less. It creates a goal which can guide one's actions elsewhere—cleaning up litter, building energy efficient homes or even planting a tree. Precycling is the heart and soul of the effort to change minds and save the planet.

Since precycling is an individual choice, its effects are most significant at the community level. The decision to precycle can take many forms: it's using reusable diapers, riding a bike, donating old toys to Goodwill and using preowned toys. It's using a timer to take shorter showers, composting kitchen and yard scraps to enrich gardens, using low water plantings and drip irrigation, or buying products with less packaging. It's important to realize that in almost every instance, this spirit of conservation is achieved with small conscious changes—changes that don't restrict our lives, but enhance and

enrich them as they become part of them. And the importance of this spirit to the community should not be lost. For example, on average each child using disposable diapers goes through about 9,000 diapers prior to toilet training. When that figure is applied to even a small community like Ashland, the

amount of non-biodegradable waste in already packed landfills becomes astronomical and creates an environmental problem of its own. The positive impact of conservation is seen in other scenarios as well, like water conservation or paper use reduction. The point, simply put, is that it does matter.

What you choose to do, the difference you choose to make is what precycling is all about. Precycling empowers the individual to become the protector of their environment, both locally and globally. Precycling is a conscious choice to do something good for the world and yourself. It is a tool and an opportunity—an opportunity that should not, and cannot be missed.

Mike McNamara is a native of Ashland and a Senior at Ashland High School. He's 17 years old and involved in soccer and debate for Ashland High.

“

CONSERVATION IS ACHIEVED
WITH SMALL CONSCIOUS
CHANGES—CHANGES THAT
DON'T RESTRICT OUR LIVES,
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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season, Feb. 18 through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (Feb. 18-Oct. 29), *Force of Nature* by Steven Dietz (Apr. 19-Sept. 17), *Night of the Iguana* by Tennessee Williams (Feb. 19-July 9, Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (Feb. 20-Oct. 28), and *The Trojan Women* by Euripides (July 26-Oct. 28). Three plays by William Shakespeare will be performed onstage in The Elizabethan Theatre: *Hamlet* (June 6-Oct. 7), *Twelfth Night* (June 7-Oct. 8), and *The Taming of the Shrew* (June 8-Oct. 6). In the Black Swan performances are: *Wit* by Margaret Edson (Feb.-June 24), *Crumbs from the Table of Joy* by Lynn Nottage (March 29-Oct. 29), and *Stop Kiss* by Diana Son (July 4-Oct. 29). New starting times in 2000: Feb. 18-June 4 and Sept. 5-Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. June 6-Sept. 3: Matinees at 2pm and evening performances at 8:30pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre begins 2000, its 15th Season, with *King of Cool*, The Life and Music of Nat King Cole, direct from a successful run in Seattle, Feb. 11 through Apr. 3. Shows begin at 8pm with Previews Feb. 9 & 10; performances Thurs.-Mon., and also Sunday Brunch matinees at 1pm (except Feb. 13). Singer Jimi Ray Malary captures Cole's smooth-as-satin style in songs like "Nature Boy," "Mona Lisa," "Straighten Up and Fly Right" and of course "Unforgettable." (541)488-2902

◆ Actors' Theatre presents *Park Your Car in Harvard Yard* by Israel Horovitz, Feb. 3 through March 5, and Previews Feb. 1 & 2. Performances Thurs. through Sat. at 8pm with matinees Sun. at 2pm. Jacob Brackish, the teacher of our childhood nightmares, is old and alone. Kathleen Hogan, a student whom he long ago failed and has forgotten, answers an ad Brackish has placed in the local newspaper. Her knock at his door begins a very funny relationship, and a delightful passage to personal strength, courage, and understanding. Tickets are available at the door and at Paddington Station, Ashland; Quality Paperbacks, Talent; and Grocery Outlet, Medford. Also, a First Second Season Performance for 2000 will be presented Feb. 14, 15, and 16 at 8pm: *The First and Last Don Dolan Concert; An Evening of Songs and Stories from Broadway to Teevee to Safeway*. Reservations recommended. (541)535-5250

◆ Craterian Performances presents Cole Porter's *Anything Goes* on Feb. 9 at 8pm at the Craterian Ginger Rogers Theater. The dashing

score and impish lyrics highlight the refreshingly absurd plot involving an oddly assorted group of passengers, including a fugitive gangster. Gloria Loring stars as the saucy chanteuse-evangelist Reno Sweeney in this musical theater delight. (541)779-3000

◆ Theatre Arts at Southern Oregon University presents a dinner theatre production of *Born Yesterday*, a classic comedy by Garson Kanin, with performances Feb. 17 through March 5 in the Center Stage Theatre on the SOU campus. One of the most frequently revived comedies in American theatre and film, the Broadway show takes a humorous look at 1946 Washington society and political skullduggery. Patrons may enjoy a buffet-style dinner before the performance. Dinner theatre seating begins at 6:30pm and curtain is at 8pm. (541)552-6348

Music

◆ Chamber Music Concerts presents the Altemberg Trio on Feb. 4 at 8pm at Southern Oregon University Music Recital Hall. Recognized as one of the world's leading piano trios, the Trio-in-Residence for the Musikverein in Vienna remains faithful to the style and tradition of its famous home city. The performance will include Schumann's Etudes, Op. 56; Beethoven's Trio in D Major, Op. 70, No. 1 (Ghost Trio); and Mendelssohn's Trio in D Minor, Op. 49. (541)552-6154

◆ Southern Oregon Repertory Singers present Mozart's Birthday Bash on Feb. 6 at 3pm at Southern Oregon University Music Recital Hall. Always one of the best-loved concerts of the year, many of the Rogue Valley's most gifted instrumentalists join in to celebrate this fifth annual birthday extravaganza. The festivities include champagne, Viennese pastries, a visit from the birthday boy himself, and a full sampling of Mozart's most beautiful compositions. (541)488-2307

◆ Craterian Performances presents *Bayou to Bourbon Street* on Feb. 13 at 7pm at the Craterian Ginger Rogers Theater. A zestfully tuneful musical caravan from Louisiana, serving up steaming selections of Creole Zydeco, Cajun music, and jazz and blues from New Orleans' French Quarter. An evening of raucous entertainment guaranteed to raise the roof. (541)779-3000

◆ Southern Oregon University Program Board and Jefferson Public Radio present The Oakland Interfaith Gospel Choir in its One World Concert Series on Feb. 19 at 8pm at the Craterian Ginger Rogers Theater. Winners of the Gospel Academy Award as Best Community Choir of the Year in 1999 for the fifth time, the 55-member choir is led by Emmy-winning arranger Terrance Kelly. The choir members, a third African-American and a majority white with a few Asians and Latinos, come in all faiths. They are united in their love of gospel music with its message of hope, joy, unity and justice. (541)552-6461

◆ Jackson County Community Concert Association presents Russian Seasons Dance Company

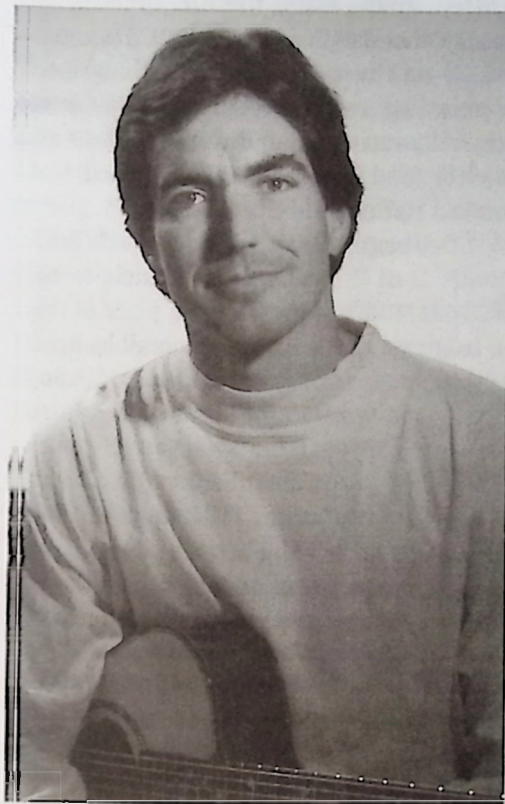
Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts

on Feb. 22 at 7:30pm at South Medford High School. This company of thirty dancers performs *A Celebration of World Dance*, taking audiences on a journey through the folk dances of many nations. This is a breathtaking display of dance pyrotechnics by the Moiseyev-trained company. (541)734-4116

♦ St. Clair Productions presents an evening of acoustic guitar with fingerstyle guitarist Chris Proctor and Celtic guitarist William Coulter on Fri., Feb. 25 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Together with his seven CDs on Flying Fish and Windham Hill, Proctor's three books published by Mel Bay, his instructional video released by Homespun



Chris Proctor appears with William Coulter in Ashland, February 25.

Videos, and his endorsement by Taylor Guitars all testify to his standing as one of the elite fingerstyle composers and performers of today. Coulter teaches guitar at UC Santa Cruz and at various summer music camps. Tickets are \$10 in advance and \$12 at the door and available at Loveletters in Ashland. (541)482-4154

♦ St. Mark's Episcopal Church, Fifth and Oakdale in Medford, will host a Concert of Irish Music on Sun., Feb. 27 at 3pm. Featuring musicians Pat O'Scannell and Sue Carney of the Oregon Shakespeare Festival, and Celtic harpist Molly McKissick. The concert is free and a reception in the Parish Hall will follow. (541)773-3111

Exhibits

♦ Schneider Museum of Art continues its presentation of *Sisters of the Light: Myra Wiggins, Lily White, and Sarah Hall Ladd, Oregon*

Photo-Secessionists, through Feb. 19. Three women artists who took up photography a century ago, became associate members of Alfred Stieglitz's famed art movement, the Photo-Secession. Dominated by members from New York and elsewhere on the East Coast, there were but six associate West Coast members. Assembled from the permanent collection of the Portland Art Museum, the exhibition provides the first comprehensive overview of the accomplishments of Oregon's little-known and under-appreciated pioneering, modernist artists. In addition to First Friday events, Family Day (on the second Saturday of each month), and Brown Bag Lecture Series: Art a la Carte (on the third Thursday of each month), the museum offers special activities. (541)552-6245

♦ Rogue Gallery & Art Center continues its presentation of *Ten Years, Thirty-seven Artists and One Master Printer: A Pinkham Press Retrospective* through Feb. 28. The show highlights a decade of lithographic work and other print-making media by 37 of the area's best-known artists, created in collaboration with master printer Linda Pinkham. Located in downtown Medford, gallery hours are 10am to 5pm Tues., Thurs., and Fri.; 10am to 6pm Wed.; and 11am to 3pm Sat. (541)772-8118

♦ Grants Pass Museum of Art presents Southern Oregon Sculpture Exhibit through Feb. 26, and a First Friday Art Walk on Feb. 4 from 6-9pm. (541)479-3290

Other Events

♦ Craterian Performances present *Black Beauty* on Feb. 5 at 2pm and also at 7pm. A stirring musical adaptation of Anna Sewell's classic children's story about a beautiful black colt, his friendship with fellow horses Ginger and Merrylegs, his fall into misfortune and his ultimate triumph. This fast-paced, high-stepping musical captures not only the beauty but the wild exuberance and untamed spirit of these extraordinary animals. Suggested ages 5-10. (541)779-3000

♦ St. Clair Productions presents Tui Wilschinsky, leader of the Sebastopol, CA Sufi Community on Sat., Feb. 5 at 7:30pm. Wilschinsky will lead the Sufi Dances of Universal Peace accompanied by singing, stories and practices from the world's mystical traditions at the Bundini Building, 4th and B Streets, Ashland. Cost is \$10. On Sun., Feb. 6, Wilschinsky will lead an Expressive Arts Play/Workshop from 10am to 4pm at the Self and Soul Center, 9820 A Wagner Creek Road, Talent. Individuals will have a chance to explore his or her own spiritual journey through drawing, movement, sound, clay work, poetry and humor. Cost is \$35. Wilschinsky is an Expressive Arts educator, has an MA in Humanistic/Transpersonal Psychology, and is finalizing a PhD at the California Institute for Integral Studies. (541)482-4154

♦ Art and Soul Gallery in Ashland presents art

classes with Sue Bennett, Painting Flowers with Watercolor on Fri., Feb. 11, and Painting Flowers with Watercolor and Gouache on Sat., Feb. 12. Hours are 9am to 4pm; Fee \$45; Class Size 10 students. (541)488-9006

♦ Dance Alliance of So. Oregon in Ashland presents ongoing classes, workshops, performances and special events. (541)482-4680

KLAMATH FALLS

Theater

♦ Linkville Players present *Angel Street* directed by Barbara Dilaconi through Feb. 19. First produced under the title *Gaslight*, the tale of love takes place in 19th Century England. Under the guise of kindness, Mr. Manningham is slowly driving his loving wife to insanity. Scotland Yard gets involved, and into the mix add hidden rubies and the dimming gaslights. For a suspense filled evening don't miss this show. Call for dates and curtain time. (541)884-6782

Music

♦ Klamath Symphony presents a Classical Concert, on Sat., Feb. 5 at 7:30pm at Ross Ragland Theater. Selections will include Beethoven's *Consecration of the House Overture*, Grieg's *Peer Geent*, and Bizet's *Carmen Suite No. 1*. (541)884-LIVE

♦ Klamath County Concert Association presents Festival of Four on Feb. 6 at 3pm at the Ross Ragland Theater. A distinguished group of soloists have come together to share the special character of their own musical heritages. One of America's leading flute soloists, Viviana Guzman, is joined by classical guitarists Richard Patterson and Marc Teicholz, plus Flamenco Guitarist, Guillermo Rios. (541)884-4298

♦ Ross Ragland Theater presents Portland's renowned jazz pianist, Michael Allen Harrison, on Feb. 27 at 3pm. Harrison's unique concert piano style has earned him the distinct honor of having two of his albums, *Emotional Connections* and *Circle of Influence* played in space on the space shuttles Endeavor and Discovery. (541)884-LIVE

Exhibits

♦ The Klamath Art Association presents works of Oregon Weavers and Spinners Guild, Feb. 6 through 27, 11am to 3pm. Located at 120 Riverside Drive. (541)883-1833

Other Events

♦ Ross Ragland Theater presents Richard Scarry's *Busytown* on Feb. 29 at 7:30pm. Omaha Theatre Co. for Young People performs the first stage adaptation of Scarry's story, bringing magical characters to life. (541)884-LIVE

CONTINUED ON PAGE 31

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RECORDINGS

Fred Flaxman

Lanza, Myaskovsky and Shostakovich

When Mario Lanza's first movie came out, I was only nine years old. I didn't like opera then and wasn't much interested in romantic love, so, as you can imagine, I didn't care much for the wildly popular romantic tenor. Now, all these years later, RCA Red Seal has given me—and you—a second chance to appreciate Lanza's art, and I'm far more receptive to it.

RCA has issued a double CD album in its "Artists of the Century" series devoted to the art of Mario Lanza. One of the first things that strikes me, listening to this music, is how "highbrow" it is. Lanza started out to be an opera singer. He was a great admirer of Enrico Caruso, who died the very year Lanza was born (1921). Lanza's third picture was called *The Great Caruso*, and *Mario Lanza: The Ultimate Collection* (2 RCA CDs: 743216 34672) is a mixture of opera selections in what sounds to me like flawless Italian and some of America's best popular romantic ballads, sung in equally impeccable English. (Lanza was born in South Philadelphia, the son of Italian immigrants.)

That an opera singer could be so popular in the U.S. is surprising. I doubt it will ever happen again. Our era's "Three Tenors" may be well-loved by the relatively small audiences for PBS and grand opera, but Lanza's appeal went beyond that. His films may even account for the introduction, acceptance and love of opera by many in our older generation.

In any case, this excellent compilation of Lanza's art is filled with great tunes, performed with perhaps a bit too much romantic passion for today's more skeptical tastes. It certainly is a bit much to take in all at once. On the other hand, the two CDs re-

vive some of the most beautiful songs ever written, giving them the full, dramatic orchestra-chorus-soloist treatment. The sound fidelity on these two CDs is nothing short of amazing, considering when they were originally recorded, and the recordings are so clear (and Lanza's diction so good) that you can understand every word.

CD-1 begins with "Be My Love" (Brodszky-Cahn) which, to me, is worth the price of this double album all by itself. It also includes "Danny Boy" (Londonderry Air), "Because You're Mine" (another Brodszky-Cahn tune), "Granada" (Lara), "The Loveliest Night of the Year" (Aaronson-Webster) and "You'll Never Walk Alone" (Rodgers-Hammerstein). Opera se-

lections, which are mixed in with these others, include music by Verdi, Bach-Gounod, Leoncavallo, and Puccini.

CD-2 begins with "And This is My Beloved" (Bizet-Forrest-Wright). It also includes "If I Loved You" (Rogers-Hammerstein), "Deep in My Heart" (Romberg), "Ah! Sweet Mystery of Life" (Young-Herbert), "With a Song in My Heart" (Rodgers-Hart), and "All the Things You Are" (Kern-Hammerstein). The opera picks are by Rossini, Verdi, Meyerbeer, Ponchielli, and others.

Lanza was only 38 when he suffered a fatal heart attack while undergoing treatment at a Rome clinic. He moved there in 1957, two years prior to his untimely death, disillusioned with the Hollywood which had made him an international star, eager to get back to opera and his dreams of becoming a second Caruso.

For anyone born in 1940 or before, these discs may or may not bring you back to opera, but they will undoubtedly bring back musical memories of your youth.

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WHEN IT COMES TO
CHAMBER SYMPHONIES,
NIKOLAY MYASKOVSKY
BY ANY OTHER SPELLING
WOULD SOUND
AS SWEET.

Meanwhile, when it comes to chamber symphonies, Nikolay Myaskovsky by any other spelling would sound as sweet. I keep hoping he'll be rediscovered, or should I say "rediscovered," because, in the U.S. at least, he is almost unknown, even amongst people who love classical music.

This Soviet-era composer (1881-1950) was as much a victim of anti-tonalism as he was anti-communism. Now that the atonalists have fallen out of favor with the musical elite, the composers who continued to write music as if Schoenberg had never happened are being rediscovered right and left. Perhaps it is Myaskovsky's turn now.

Judging by his "Sinfonietta in A Minor, Op. 68, No. 2," it's about time! This highly accessible, beautifully constructed, melodious work is out on bargain-brand Naxos (#8.550953), well performed by the Dalgat String Ensemble conducted by Roland Melia. It is paired with the "Chamber Symphony (String Quartet No. 8) in C Minor, Op. 110a" by Dmitri Shostakovich, Myaskovsky's contemporary, as arranged by Rudolf Barshai. This is an excellent, but far more serious work, in a much more "modern" mood which I find clashes with the Myaskovsky work. I wish the Myaskovsky had been paired with another work of his, and the Shostakovich issued on a separate CD devoted to Shostakovich's music. ■

Fred Flaxman, a former Rogue Valley resident, now lives in Florida, where he is the development director for the Palm Beach Pops orchestra.

ARTSCENE *From p. 29*

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Classics from the Edge—An Evening of One Acts* at the Betty Long Unruh Theatre, 1614 W. Harvard in Fir Grove Park in Roseburg. This group of three one act plays features *The Dumb Waiter* by Harold Pinter and Directed by Evan Gandy; *Sure Thing* by David Ives and Directed by Olivia Hillaire; and *Sorry, Wrong Number* by Lucille Fletcher and Directed by Scott Gilley. Performances will be held Friday and Saturday evenings at 8pm with Sunday Matinee performances Feb. 6 and 13 at 2pm. (541)673-2125

COAST

Theater

◆ Chetco Pelican Players present Garson Kanin's *Born Yesterday*, Feb. 11, 12, 18, 19, 20, 25, 26, 27 at 8pm with Sunday Matinees at 2pm at the Performing Arts Center, Brookings/Harbor Shopping Center, Harbor. Harry Brock, an egotistical junk man, goes to Washington DC to make deals with government big-wigs. He brings with him an ex-chorus girl, Billie, and hires a young journalist, Paul, to teach her about business, politics, and social graces. (541)469-1857

Music

◆ Friends of Music presents The Altenberg Trio, the first of their 2000 Redwood Concert Series on Sun., Feb. 6 at 3pm at the Redwood Theatre in Brookings, 621 Chetco Avenue. The Trio was founded in 1994 and named in honor of the Viennese poet, Peter Altenberg, who was associated with many of Vienna's famous musicians and artists in the beginning of the 20th century. The Trio enjoys an excellent international reputation. The artists are Amiran Ganz, violin; Martin Hornstein, violin cello; Claus Christian Schuster, piano. The performance will include selections by Schumann, Beethoven, and Mendelssohn. Tickets are \$12/\$2. (541)469-4243 or 6499

Exhibits

◆ Coos Art Museum presents *Public Hanging* through March 4. Artists from Oregon display their works in all media, and amateur and professional works will be hung side by side. Beginning Feb. 4 the museum and Southwestern Oregon Community College Foundation Board will present *Vision 2000* through March 10 at Eden Hall Gallery on the college campus. A Public Reception will be held Feb. 4 from 5:30-7pm fol-

lowed by an awards dinner in Empire Hall (Student Union Building). Students from all high schools on the South Coast and within the college district, grades nine through 12, will display their art works in this high school competition. (541)267-3901

NORTHERN CALIFORNIA

Exhibits

◆ Turtle Bay Museums and Arboretum on the River present *Richard Wilson: Paintings from the Nineties* at Turtle Bay through March 5 at the Redding Museum of Art & History in Caldwell Park. Order and simplicity are the key words to describe the 15 acrylics on canvas and paper included in this collection. The images are all of squares, rectangles and stripes within hard-edged squares. On Thurs., Feb. 10, Wilson will speak from 5:30-7pm about working as an abstract artist. His talk, *Abstract Art: Starting at Square One*, will also reveal clues to understanding this often intimidating art form. (530)243-8850

◆ Turtle Bay Museums and Arboretum on the River present *They Sacrificed for Our Survival: The Indian Boarding School Experience* through April 2 at the Redding Museum of Art & History in Caldwell Park. The emotional story of the federal government's attempt to "civilize" American Indian children by removing them from their homes is presented through historical photographs and artifacts, as well as oral history excerpts from former boarding school pupils. The exhibition is touring under the auspices of Exhibit Touring Services, a traveling exhibition program in the College of Letters, Arts and Social Sciences at Eastern Washington University. RMAH is open Tues. through Sun. from 10am to 5pm. (530)243-8850

Other Events

◆ Del Norte Association for Cultural Awareness presents Utah Phillips, Folksinger, Humorist, and Storyteller on Fri., Feb. 25 at 7:30pm at Crescent Elk Auditorium, 10th and G Streets, Crescent City, CA. Born in Ohio more than 60 years ago, Phillips is a first-class rascal and rabble-rouser, as well as a folksinger, archivist, storyteller and tramp (Grand Duke of the Hobos). In his appearances, he educates and illuminates, softening his punches with humor and a certain unexpected gentleness. (707)464-1336 ■

The Healing Arts

Join Colleen Pyke each week for The Healing Arts, as she explores the many faces of healing with her guests, which include physicians, philosophers, psychotherapists and practitioners of "alternative" healing.



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Rhythm & News



AS IT WAS

Carol Barrett

An Unlucky Drive

In 1857 the Siskiyou Chronicle reported the following incident under the headline 'An Unfortunate Drive.' This was quite an understatement.

William Sullaway was driving a stage-coach on a dark night when one wheel struck a stump in the road. This threw Sullaway from his seat—over the buckboard and down between the horses legs. He was dragged quite a ways when a wheel went

over his body. He finally let go the reins and the horses ran off, frightening the passengers but not seriously harming any of them.

Sullaway came away from the incident badly bruised and with multiple strains but otherwise none the worse. He went on to drive stage for many more years.

*Source: Siskiyou Chronicle July 16, 1857
(Siskiyou Pioneer 1981)*

27 Arrows

There was a stage line on the Yreka road between Shasta and the mouth of Pit River. It was hard to get drivers for the run because the Indians were still actively resisting.

Jerry Robbins was one of the drivers along this stretch. On one trip Indians attacked him from a high bluff. There were no passengers on board so Robbins jumped from the stage and cut his horses loose. He mounted one horse and headed for town with the Indian's arrows flying around him.

When Robbins rode into Shasta, there were twenty-seven arrows sticking into him. Two doctors went to work.

THE OLD CONCORD COACH WAS
CONSIDERED A MARVEL OF ITS TIME,
SIMILAR TO THE ACCLAIM GIVEN THE
MODEL-T FORD.

Jerry Robbins lived to tell his tale but we bet he never went back to driving stage over the Yreka road.

Source: Shasta Courier 23 April 1892

Concord Coach

The old Concord Coach was considered a marvel of its time, similar to the acclaim given the Model-T Ford. Originating in Concord New Hampshire, one could carry nine inside passengers. The passengers were seated three across on leather seats. The front row faced backwards. On the roof might be as many as six more people hang-

ing on as best they could. Baggage was any place there was a square inch in which to stow it.

While the Concord Coach was uncomfortable, it was superior to its predecessors and became glamorized with time.

Source: Siskiyou Pioneer, 1981

Lost Strong Box

Stage coach robberies were common. One Stook place near Hedge Creek in Siskiyou County. Wells Fargo agents rushed to Beeryvale to see if they could find the robbers and retrieve the strong box.

The young son of the hotel owner had

a hound dog the agents wanted to borrow to track the robbers. The boy was willing but the dog wouldn't go without him. It was finally agreed that the boy would go with the promise that the Wells Fargo men would watch out for him. The hound dog

did his job and found the two men cooking their breakfast over a fire.

Rumor has it that the strong box was not recovered. It had been buried near where the old road crossed Hedge Creek. Many have dug, but no one has found the box.

Source: Siskiyou Pioneer 1981. p.101

IM

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.



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BOOKS

Alison Baker

Motherless Brooklyn

By Jonathan Lethem
Doubleday, 1999

Jonathan Lethem's new novel, *Motherless Brooklyn*, is a mystery, but I'm afraid if I call it that only mystery fans will read it. And that would be a shame, because it's not *just* a mystery; it's a multi-layered novel that's fast-paced, witty, and touching. And its protagonist, Lionel Essrog, is funny, bright, sensitive—and so bursting with unpredictable behavior that you thank goodness he lives inside a book, not next door.

Lionel grew up in the Saint Vincent's Home for Boys in Brooklyn, as alone in the world as any orphan that ever was. Maybe more—in his own words, he was “prone to floor-tapping, whistling, tongue-clicking, winking, rapid head-turns, and wall-stroking,” the physical tics that came along with the yelps, barks, and shouted obscenities of full-blown Tourette's Syndrome. He was saved from whatever grim fate awaits such a child by one Frank Minna, a small-time hood who took on Lionel and his fellow orphans Tony, Danny, and Gilbert as assistants in his “moving company.”

Each week Minna would pick the boys up, and off they would go on various jobs—emptying stores of their inventory, moving unlabeled boxes from the back of Ryder trucks into an abandoned warehouse, demolishing the Ferris wheel at an empty amusement park. They grow up to become the Minna Men, full-time operatives for Minna's so-called detective agency and car service, and they just about worship the ground Frank Minna walks on.

Then, on a night when Lionel is serving as his bodyguard, Minna is murdered. Heartbroken, Lionel sets out to find the killer, but the Brooklyn he knew inside-out is suddenly...inside-out. Relationships change overnight, people are not what they seem, and Lionel is on his own in a way he never was before.

Motherless Brooklyn has every element the mystery genre requires. There's Julia, the tough-talking, enigmatic widow who doesn't seem overly saddened by Frank's death. There are The Clients, Martriacardi and Rockaforte, a pair of sinister old Italian men dressed in matching brown suits. There's Kimmery, the sweet girl who takes Lionel in for the night. There are stakeouts, thugs, revolvers, and a car chase from Brooklyn to

the coast of Maine. And like many a mystery, so much is tossed into the pot—a murderous Zen Rosh, the ruthless Fujisaki Corporation, and an unseen accountant named Ullman—that by the end, the plot has thickened alarmingly.

Sound like a bit much? Well, it isn't, quite. Because as Lionel struggles with his Tourette's, his thoughts leap forward and double back and manipulate language at the speed of light, keeping the reader endlessly entertained—and on edge, not knowing what weird phrase will burst from him next. His verbal tics and obsessive behaviors—he *has* to eat six White Castle hamburgers; he *must* straighten the emergency room doctor's collar—get under our skin in such a way that we *have* to know what happens next.

When Lionel questions a fisherman in Maine, he has the usual difficulty. “So, does Fujisaki—*Superduperist! Clientologist! Fujiopolis!*—does Fujisaki live here in Musconguspoint year round?”

‘What's that?’

‘*Fly-on-top-of-us!*’

The fisherman regards him and says, ‘You got a touch of Tourette's Syndrome there, son.’

‘Yes,’ I gasp.

We gasp, too, relieved that the fisherman knows about Tourette's. For once Li-

IT'S EXHILARATING TO HEAR
LIONEL THINK.

one! I can ease up on the struggle to control his : symptoms.

Writing like this—prose that punches its way down the page, every word loaded with energy and ready to explode—can be exhausting to read. It can be tempting to let your weary eye drift over paragraphs that just look too long. But in *Motherless Brooklyn* the writing matches the protagonist perfectly: opening the book is like entering a virtual version of Lionel's brain. He's not an educated man, and he's not a brilliant one. But he has studied his own syndrome so long, and knows its effects so well, that he has come to understand a lot more about human behavior than most healthy people do.

It's exhilarating to hear Lionel think. You come away filled with admiration for him, and for the writing that brings him so stunningly to life. ■

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

POETRY

And You, Gilbert Stuart

BY HAROLD JOHNSON

for Richard Rezac and Julia Fish

Sometimes it appears to be
all buying and selling:
at the capital
in the National Gallery
I stared
at the salmon-colored faces
of the first few Presidents
chanting of soap and water and beef
above foaming white collars and waistcoats
(again, with vague hope
of riddling the ambiguity of my citizenship)
locked as long as paintings last
in the legerdmain of your brush.

And now back home out West
I sit in my studio
before an empty canvas
thinking of Celilo, the dam-doomed falls
where men stood on rocks and logs
dipping nets, facing cold spray
in the red rays of their sinking day,
ellipsis to the long sentence
of their history
and the drowned future of their rights
(Power must be served)
and I think of Yakima
up the river
where a black boy
whose grandfather was born
the year of the Proclamation
loved schools
called Adams, Madison,
Jefferson, Washington...

Washington
the good slavemaster.
master of the minuet.
refuser of crowns,
surveyor of free ground
that he sold for many dollars.

And you, Gilbert Stuart,
painter of Presidents,
who they say had a habit
of reeling in suckers twice,
didn't The Great American Purchaser
sit for you
to begin the century on canvas?
And by 1805 weren't you still
dancing around his inquiries with the excuse
that you weren't satisfied with the painting?
And didn't you sell it
to the Fourth President?
(Whom you'd also painted, along with Dolly)
And didn't you finally, in 1821
slip the old sage
a slick copy, purportedly the original
(His daughter remarked the wet paint),
on a mahogany panel?
(Canvas had been embargoed since 1801)
Oh yes you did.

Harold Johnson's poem appears in *Millennial Spring*, Eight New Oregon Poets (Cloudbank Books, Corvallis, OR 1999). Johnson lives in Portland, where he is an active participant in the literary arts, visual arts, and jazz scene. His poems have appeared in several literary magazines and he currently co-edits *Fireweed*. Johnson is a retired teacher of art and writing.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly*
poetry editors

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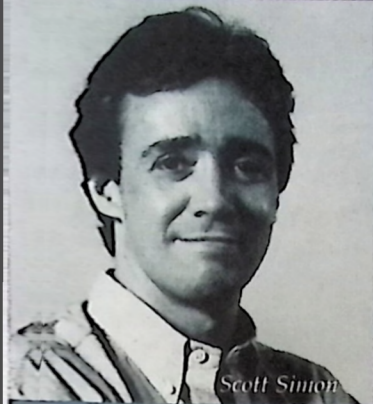
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So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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